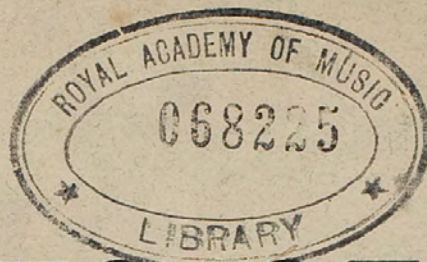


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# ON THE CLIFFS OF CORNWALL

PRELUDE TO ACT II. OF

## "THE WRECKERS"

(OPERA IN THREE ACTS)

COMPOSED BY

E. M. SMYTH.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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SMYTH






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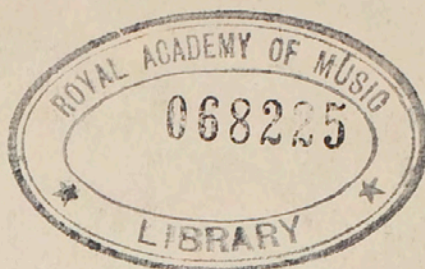
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TO  
PRINCESS EDMOND DE POLIGNAC.



# ON THE CLIFFS OF CORNWALL

PRELUDE TO ACT II. OF

## "THE WRECKERS"

(OPERA IN THREE ACTS)

COMPOSED BY

E. M. SMYTH.

FULL SCORE.

PRICE SEVEN SHILLINGS AND SIXPENCE NET.



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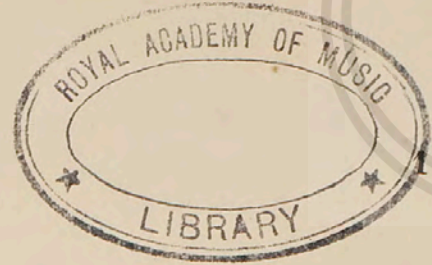
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# ON THE CLIFFS OF CORNWALL

Prelude to Act II of "THE WRECKERS."

Adagio non troppo. ♩ = 63.

E. M. SMYTH.

Piccolo.  
  
I.  
Flauti.  
II.  
  
Oboi I. II.  
  
Corno Inglese.  
  
Clarinetti I. II. in A.  
Clarinetto Basso in A.  
  
Fagotti I. II.  
Contra Fagotto.  
  
I. II.  
Corni in F.  
III. IV.  
  
Trombe I. II. in C.  
  
I. II.  
Tromboni  
III.  
  
Tuba.  
  
3 Timpani   
Gran Cassa e Piatti.  
Tamburo Piccolo  
e Tamburo Tenore.  
Triangolo, Tamtam  
Campanelli (o  
Glockenspiel.)

Musical score for woodwinds and percussion. The score includes staves for Piccolo, Flauti (I and II), Oboi (I and II), Corno Inglese, Clarinetti (I and II in A, and Basso in A), Fagotti (I and II), Contra Fagotto, Corni (I and II in F, III and IV), Trombe (I and II in C), Tromboni (I and II, and III), Tuba, 3 Timpani, Gran Cassa e Piatti, Tamburo Piccolo e Tamburo Tenore, Triangolo, Tamtam, Campanelli (or Glockenspiel), and Arpa. The tempo is Adagio non troppo, ♩ = 63. The key signature is one flat (B-flat). The score begins with a series of chords and arpeggios in the woodwinds and percussion, followed by a more melodic passage in the Arpa.

Adagio non troppo. ♩ = 63.  
con sord.

Violini I.  
  
Violini II.  
  
Viola.  
  
Violoncelli.  
  
Contra Bassi.

Musical score for strings. The score includes staves for Violini I, Violini II, Viola, Violoncelli, and Contra Bassi. The tempo is Adagio non troppo, ♩ = 63. The key signature is one flat (B-flat). The score begins with a series of chords and arpeggios in the strings, followed by a more melodic passage in the Violini I and II.

Allegro non troppo. ♩ = 63.

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Fl. *dim.* *p* *dim.*

Ob.

C. Ingl.

Cl. *mp* *dim.* *p*

Cl. B. *p* *dim.*

Fag.

C. Fag.

Cor. *sfz* *dim.*

Tr. *sfz* *dim.* *p*

Trb.

Tb.

Timp. *p* *pp* bag. d'éponge

Piatti.

Tamb. Ten. *p* *dim.* *pp* *pp*

Trgl.

Arpa. *f* *mf* *dim.* *10* *11*

Vio. I. *f* *dim.* *p* *dim.*

Vio. II. *f* *dim.* *p* *dim.*

Viola. *f* *dim.* *p* *dim.*

Vol. *f* *col legno ricochet* *dim.* *pizz.* *p* *pizz.*

C.B. *mf* *col legno ricochet* *mf* *p*



[illegible]



Allegretto scherzando.  $\text{♩} = 92$   
poco rit.

Adagio.

Andante con moto. 2

rit.

Fl. *leggiere* *pp* *mf* *p* *dim.*  
 Ob. *mf* *p* *dim.*  
 O. Ingl. *p* *pp*  
 Cl. *pp* *mf espress.*  
 Cl. B. *pp* *pp dim.*  
 Fag. *pp*  
 C. Fag. *pp dim.*  
 Cor. *f* *pp* *dim.* *sfz* *pp* *p*  
 Tr. *dim.* *sfz* *pp*  
 Trb. *pp*  
 Tb. *pp*  
 Timp. *mf* *pp* *sfz dim.* *pp* *A in Bb*  
 Piatti G. C. *ppp* *ppp dim.*  
 Trgl. *pp*  
 Arpa. *mp* *p*  
 Vio. I. *f* *dim.* *pp* *div. pizz.* *pp* *mf* *pizz.* *p* *dim.*  
 Vio. II. *f* *dim.* *pp* *pp* *sfz dim.* *pp* *mp* *pizz.* *p* *dim.*  
 Viola. *f* *dim.* *pp* *pp* *sfz dim.* *pp* *mp* *pizz.* *p* *dim.*  
 Vcl. *f* *dim.* *pp* *pp* *sfz dim.* *pp* *mp* *pizz.* *p* *dim.*  
 C. B. *f* *pp* *pp* *pp* *sfz dim.* *pp* *mp* *pizz.* *p* *dim.*  
 C. B. *f* *pp* *pp* *pp* *sfz dim.* *pp* *mp* *pizz.* *p* *dim.*



Adagio un poco mosso.

Fl. *pp*

Ob. *pp*

C. Ingl. *p*

Cl. *pp* I. 2

Cl. B. *pp*

Fag. *pp*

C. Fag. *pp*

Cor. *p* *pp*

Tr. *p*

Trb. *mf*

Tb. *mf*

Timp. *pp* Bb in Bb(H)

Piatti. G. C. *pp*

Arpa. *pp* 12 11 8

Vio. I. *senza sord.*

Vio. II. *senza sord.*

Viola. *senza sord.*

Vol. *senza sord.* col legno ricochet

C. B. *pizz.*

Adagio un poco mosso.



6

Poco a poco cresc. e stringendo.

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

Arpa.

Vio. I.

Vio. II.

Viola.

Vcl.

C.B.

col legno ricochet

Poco a poco cresc. e stringendo.

Poco a poco cresc. e stringendo.



3

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

Tamb. Picc.

Trgl.

Arpa.

Vio. I.

Vio. II.

Viole.

Vol.

C. B.

*f*

*a 2*

*naturale*

*con sord.*

*p*

*12*

*arco*

*unis.*



This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. G.), Clarinet in Bb (Cl. B.), Bassoon (Fag.), Double Bassoon (D. Fag.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tb.), Timpani (Timp.), Percussion (Tamb. Picc.), Triangle (Trgl.), Arpa (Arpa), Violin I (Vio. I.), Violin II (Vio. II.), Viola (Viole.), Violoncello (Vcl.), and Double Bass (C. B.). The score is written in 4/4 time and includes dynamic markings such as "sempre cresc." (sempre crescendo) and "div. pizz." (diversa pizzicato). The music is arranged in staves, with some instruments having multiple staves. The score includes various musical notations, including notes, rests, and articulation marks. The page is numbered 12 in the bottom right corner.



4

poco a poco dim. e slentando

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

Piatti.  
G.C.

Tamb.  
Pico.

Trgl.

Arpa.

4

poco a poco dim. e slentando

Vio. I.

Vio. II.

Viola.

Vol.

C. B.

div.

unis.

div.

poco a poco dim. e slentando



Fl. *dim.*

Ob. *dim.*

G. Ing. *dim.*

Cl. *a2* *dim.*

Cl. B. *dim.*

Fag. *dim.*

C. Fag. *dim.*

Cor. *dim.*

Tr. *dim.*

Trb. *dim.*

Tb. *dim.*

Timp.

Tamb. Picc.

Arpa. *dim.*

Vio. I. *dim.*

Vio. II. *dim.*

Viola. *dim.*

Vcl. *dim.*

C. B. *un.* *dim.*



5 poco rit.

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

G. C.

Tamb. Plocc.

Arpa.

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

*mf*

*dim.*

*mp*

*pp*

*ppp*

*f2*

*mf*

*dim.*

*pizz.*

*5 poco rit.*

*poco rit.*



Andantino.

Fl.

Ob. *I. Solo. mf* *espr. molto* *pp* *espr.* *cresc.*

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp. *B $\flat$  in A.* *pp*

Arpa.

Andantino.

Vio. I.

Vio. II.

Viole. *pp* *legato* *pp* *cresc.*

Vcl. *p* *pp* *cresc.*

C. B. *pp* *pp* *cresc.*

Andantino.



[illegible]



This is a page from a musical score, likely for a symphony or opera. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Cl. B. (Bass Clarinet), Fag. (Bassoon), C. Fag. (Contrabassoon), Cor. (Cor Anglais), Tr. (Trumpet), Trb. (Trombone), Tb. (Tuba), Timp. (Timpani), Arpa. (Harp), Vio. I. (Violin I), Vio. II. (Violin II), Viole. (Viola), Vol. (Violoncello), and C. B. (Double Bass). The score is divided into measures, with some measures containing multiple staves for different instruments. The tempo is marked 'Adagio' and 'rit.' (ritardando). The score includes various dynamic markings such as 'dim.' (diminuendo), 'p' (piano), 'mf' (mezzo-forte), 'f' (forte), 'pp' (pianissimo), 'espr.' (espressivo), and 'rit.' (ritardando). The score also includes a section marked '6' and a section marked 'rit.' (ritardando). The score is written in a key signature of one flat (B-flat) and a time signature of 4/4.



The image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets in G (Cl. in G), Clarinets in B-flat (Cl. B.), Bassoons (Fag.), Contrabassoons (C. Fag.), Cor Anglais (Cor.), Trumpets (Tr.), Trombones (Trb.), Tubas (Tb.), Timpani (Timp.), Arpa (Arpa.), Violins I (Vio. I.), Violins II (Vio. II.), Viola (Viola.), Violoncello (Vcl.), and Double Bass (C. B.). The score is written in 2/4 and 3/4 time signatures. The tempo is marked 'a tempo'. The dynamics range from 'pp' (pianissimo) to 'mf' (mezzo-forte). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The page is numbered 14 in the bottom right corner.



[illegible]



Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

Arpa.

Vio. I.

Vio. II.

Viole.

Vcl.

C. B.

unis.

marc.

pizz.

arco

dim.

mf

f

*poco a poco cresc.*

A in Bb.



8 stringendo      agitato      rit. molto      sostenuto molto

Fl. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Ob. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

C. Ing. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Cl. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Cl. B. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Fag. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

C. Fag. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Cor. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Tr. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Trb. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Tb. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Timp. *p* *cresc.* *ff* *fff*

Piatti. G. C. *p* *cresc.* *ff* *fff*

Tamb. Ten. *p* *cresc.* *ff* *fff*

Trgl. *p* *cresc.* *ff* *fff*

Arpa. *p* *cresc.* *ff* *fff*

8 stringendo      agitato      rit. molto      sostenuto molto

Vio. I. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Vio. II. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Viole. *div. mf con passione cresc.* *f* *cresc.* *ff* *fff*

Vcl. *div. mf con passione cresc.* *f* *cresc.* *ff* *fff*

C. B. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

stringendo      agitato      rit. molto      sostenuto molto



Tempo I. (con moto)

Fl. *dim.* *p*

Ob. *dim.* *p*

C. Ingl. *dim.* *p*

Cl. *dim.* *p*

Cl. B. *dim.* *p*

Fag. *dim.* *p* *mf* *cresc.* *for. cresc.*

C. Fag. *dim.* *p*

Cor. *dim.* *p*

Tr. *dim.* *p* *mp espress.* *pp* *cresc.* *mf cresc.* *f*

Trb. *dim.* *p* *pp* *cresc.* *mf cresc.* *mf cresc.*

Tb. *dim.* *p* *mf cresc.*

Timp. *dim.* *p* C# in D, Bb in A.

Tamb. *dim.* *p*

Ten. *dim.* *p*

Trgl. *dim.* *p*

Arpa. *mf* *cresc.* *for. cresc.*

Tempo I. (con moto)

Vio. I. *dim.* *p* *mf* *cresc.* *f cresc.*

Vio. II. *dim.* *p* *mf* *cresc.* *f cresc.*

Viole. *dim.* *p* *mf* *cresc.* *f cresc.*

Vcl. *dim.* *p* *mf* *pizz.* *arco* *cresc.* *pizz.* *f cresc.*

C. B. *div. dim.* *p* *pizz.* *mf* *cresc.* *pizz.* *f cresc.*

*dim.* *mf* *p cresc.* *f cresc.*

Tempo I. (con moto)



9 rit. molto a tempo

Fl. *f cresc.*

Ob. *f cresc.*

C. Ing. *f cresc.*

Cl. *f cresc.*

Cl. B. *f cresc.*

Fag. *f cresc.*

C. Fag. *f cresc.*

Cor. *f cresc.*

Tr. *f cresc.*

Trb. *f cresc.*

Tb. *f cresc.*

Timp. *f cresc.*

Piatti. *f cresc.*

Trgl. *f cresc.*

Arpa. *f cresc.*

Vio. I. *f cresc.*

Vio. II. *f cresc.*

Viole. *f cresc.*

Vol. *f cresc.*

C.B. *f cresc.*

rit. molto a tempo

rit. molto a tempo



Fl. *mf cantabile* *cresc.*

Ob. *mf cresc.* *cresc.*

Engl. *mf* *cresc.*

Cl. G. *mf cantabile* *cresc.*

Cl. Bb. *mf* *cresc.* *marc.*

Fag. *mf* *cresc.* *marc.*

C. Fag. *mf* *cresc.* *marc.*

Cor. *mf* *cresc.* *marc.*

Tr. *mf* *cresc.* *marc.*

Trb. *mf* *cresc.* *marc.*

Tb. *mf* *cresc.* *marc.*

Timp. *mf* *cresc.* *marc.*

G. C. *mf* *cresc.* *marc.*

Trgl. *mf* *cresc.* *marc.*

Arpa. *mf* *cresc.* *marc.*

Vio. I. *div.* *mf cantabile* *cresc.*

Vio. II. *div.* *mf cantabile* *cresc.*

Viola. *mf cantabile* *cresc.*

Vcl. *dim.* *mf* *cresc.* *marc.*

C. B. *dim.* *mf* *cresc.* *marc.*

poco rit.



[illegible]

Poco più animato.

[illegible]

*ff*  $\sharp$   
Poco più animato.



This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- C. Ingl. (Cor Anglais)
- Cl. (Clarinet)
- Cl. B. (Bass Clarinet)
- Fag. (Bassoon)
- O. Fag. (Ophicleide)
- Cor. (Cornet)
- Tr. (Trumpet)
- Trb. (Trombone)
- Tb. (Tuba)
- Timp. (Timpani)
- Platti. (Percussion)
- Tamb. Ten. (Tambourine)
- Arpa. (Harp)
- Vio. I. (Violin I)
- Vio. II. (Violin II)
- Viole. (Viola)
- Vcl. (Violoncello)
- C. B. (Double Bass)

The score is written in a major key (one sharp) and 4/4 time. It features various dynamic markings such as *dim.* (diminuendo), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Performance instructions like *SOLO* and *pizz.* (pizzicato) are also present. The score is divided into measures by vertical bar lines, and some measures contain complex rhythmic patterns or accidentals.



This page contains a musical score for measures 11, 12, and 13. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet (Cl.), Clarinet Bass (Cl. B.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horn (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tb.), Arpa (Arpa), Violin I (Vio. I.), Violin II (Vio. II.), Viola (Viole.), Violoncello (Vcl.), and Contrabass (C. B.).

Measure 11 features a woodwind section with Oboe and Cor Anglais playing a melodic line marked *mf espress.* and *p*. The Bassoon and Contrabassoon play a triplet figure. The Arpa (Harp) has a complex arpeggiated accompaniment. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern marked *mp*. The Violoncello and Contrabass are also marked *pizz.* (pizzicato).

Measure 12 continues the woodwind melody, with the Oboe and Cor Anglais marked *p*. The string section remains in *mp*. The Arpa continues its arpeggiated accompaniment.

Measure 13 is marked *poco rit.* and features a *dim.* (diminuendo) instruction for the woodwinds. The Oboe and Cor Anglais are marked *p*. The string section continues its rhythmic pattern, with the Violoncello and Contrabass marked *pp* (pianissimo).



Andante.

12 poco rit.

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

Trgl.

Arpa.

Andante.

div.

espress.

12 poco rit.

Vio. I.

Vio. II.

Viole.

Vol.

C. B.

Andante.

Andante.

poco rit.



Adagio. rit.molto a tempo

Allegretto scherzando. poco rit. Adagio. rit. molto a tempo

Fl. *p dolce*

Ob. *p dolce*

C. Ingl.

Cl. *p* *pp* I.

Cl. B. *p*

Fag.

C. Fag.

Cor. *pp* *espr. molto* *mf*

Tr.

Trb.

Tb.

Timp. *sfz* *pp*

Platti. G. C. *pp*

Tamb. Pico. *con sordino* *pp*

Tamt. *Tamtam* *ppp*

Arpa. *p*

Allegretto scherzando. poco rit. Adagio. con sordino rit. molto a tempo

Vio. I. *sfz* *pp* *pizz.*

Vio. II. *sfz* *pp* *pizz.*

Viole. *mf* *pp* *pizz.*

Vcl. *mf* *pp* *pizz.*

C. B. I. *pizz.* *pp*

II. *pizz.* *p* *pp*

III. *pizz.* *arco* *pp*

IV. *pizz.* *arco* *pp*

Allegretto scherzando. poco rit. Adagio. rit. molto a tempo



poco rit. 13

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

G. C.

Tamb. Picc.

Trgl. Tamt.

Camp. o Glsp.

Arpa.

Vio. I.

Vio. II.

Viola.

Vol.

C. B.

poco rit. 13

pizz.

molto dolce div. in 2

molto dolce

div. in 3

poco rit.

\* Il Triangolo (♩) si suona soltanto quando non ce sono Campanelli o Glockenspiel nell' Orchestra.



This page of a musical score is for a symphony orchestra. It includes staves for the following instruments: Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horns (Cor.), Trumpets (Tr.), Trombones (Trb.), Tuba (Tb.), Timpani (Timp.), Percussion (Pia. G.C.), Tambores Piccolo (Tamb. Picc.), Trigon (Trgl.), and Cymbals or Gongs (Camp. o Glsp.). The score is written in a key with two sharps (D major or F# minor) and a common time signature. It features various dynamic markings such as *pp* (pianissimo), *ppp* (pianississimo), *mf* (mezzo-forte), *espress.* (espressivo), *dim.* (diminuendo), and *rit.* (ritardando). The bottom section of the score includes staves for Violins I and II (Vio. I, Vio. II), Violas (Viole.), Cellos (Vcl.), and Double Basses (C.B.). The bottom right corner shows the beginning of a new section with a key signature change to one sharp (F# minor or D major) and a common time signature.



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Full Score, 31s. 6d.; String Parts, 9s.; Wind Parts, &c., 30s. 6d.
- VARIATIONS ON AN ORIGINAL THEME** (Op. 36).  
Full Score, 25s.; String Parts, 10s.; Wind Parts, &c., 22s.  
Miniature Score, 5s.
- PRELUDE AND ANGEL'S FAREWELL** ("Gerontius").  
Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, &c., 13s. 6d.
- IMPERIAL MARCH** (Op. 32).  
Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, &c., 7s.
- MEDITATION** ("The Light of Life").  
Full Score, 5s.; String Parts, 2s.; Wind Parts, &c., 5s. 6d.
- FROISSART** (Op. 19). Concert-Overture.  
Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, &c., 9s.
- TRIUMPHAL MARCH** ("Caractacus").  
Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 10s. 6d.
- FUNERAL MARCH WITH INCIDENTAL MUSIC** ("Grania  
and Diarmid") (Op. 42).  
Full Score, 10s.; String Parts, 2s. 6d.; Wind Parts, &c., 6s. 6d.

### SMALL ORCHESTRA.

- CANTO POPOLARE** (In Moonlight), arranged from the Concert-  
Overture "In the South" (Op. 50).  
Score, 3s.; String Parts, 1s. 9d.; Wind Parts, &c., 3s.
- CHANSON DE NUIT** (Op. 15, No. 1).  
Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.
- CHANSON DE MATIN** (Op. 15, No. 2).  
Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, &c., 1s. 6d.
- THREE PIECES** (Op. 10).  
1. Mazurka.  
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s.  
2. Sérénade Mauresque.  
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 4s. 3d.  
3. Contrasts (The Gavotte, A.D. 1700 and 1900).  
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 3d.
- Note.—These pieces may be effectively performed by an Orchestra consisting of  
1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet),  
Drums, and Strings. Any other instrument in the Score may be added  
with corresponding gain in effect.
- INTERMEZZO** ("Dorabella," from the Variations, Op. 36), for  
Strings, Wood-wind, and Drums.  
Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drums Parts, 1s. 6d.

### ORGAN.

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|--|-------|
| <b>INTRODUCTION</b> to Part II. of "The Apostles" ..   | s. d. |
| ..   | 1 6   |
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the<br>Concert-Overture "In the South" (Op. 50) .. | 2 0   |
| <b>SOLEMN MARCH</b> ("The Black Knight") ..  | 1 0   |
| <b>MEDITATION</b> ("The Light of Life") ..   | 1 0   |
| <b>IMPERIAL MARCH</b> (Op. 32) ..  | 2 0   |
| <b>TRIUMPHAL MARCH</b> ("Caractacus") ..   | 2 0   |
| <b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius") ..   | 2 0   |
| <b>FUNERAL MARCH</b> ("Grania and Diarmid") (Op. 42) ..  | 2 0   |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) ..  | 2 0   |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) ..   | 2 0   |
| <b>ANDANTE</b> from the Symphony (Op. 55.) (In the Press.) ..  | 2 0   |

### MILITARY BAND.

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|--|-------|
| <b>IMPERIAL MARCH</b> (Op. 32) ..  | s. d. |
| ..   | 9 0   |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) ..                                | 3 6   |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) ..                               | 3 6   |
| <b>MAZURKA</b> (Op. 10, No. 1) ..  | 5 0   |
| <b>SÉRÉNADE MAURESQUE</b> (Op. 10, No. 2) ..                             | 5 0   |
| <b>CONTRASTS</b> (The Gavotte, A.D. 1700 and 1900) (Op. 10,<br>No. 3) .. | 5 0   |
| <b>MEDITATION</b> , from "The Light of Life" ..                          | 5 0   |
| <b>FOLLOW THE COLOURS</b> ..   | 3 6   |

### PIANOFORTE SOLO.

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|--|-------|
| <b>SYMPHONY</b> (Op. 55) ..                                      | s. d. |
| ..   | 7 6   |
| <b>THE WAND OF YOUTH</b> (Op. 1A), First Suite ..                | 3 0   |
| <b>THE WAND OF YOUTH</b> (Op. 1B), Second Suite ..               | 3 0   |
| <b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50) ..    | 3 0   |
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the above .. | 2 0   |
| <b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36) ..               | 3 6   |
| <b>INTERMEZZO</b> ("Dorabella") from the above ..                | 2 0   |
| <b>FROISSART</b> (Op. 19). Concert-Overture ..                   | 2 6   |
| <b>THREE PIECES</b> (Op. 10):—                                   |       |
| 1. Mazurka ..  | 2 0   |
| 2. Sérénade Mauresque ..   | 2 0   |
| 3. Contrasts (The Gavotte, A.D. 1700 and 1900) ..                | 2 0   |
| <b>MEDITATION</b> ("The Light of Life") ..                       | 2 0   |
| <b>IMPERIAL MARCH</b> (Op. 32) ..                                | 2 0   |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) ..                        | 1 6   |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) ..                       | 1 6   |
| <b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius") ..             | 2 0   |
| <b>FUNERAL MARCH</b> ("Grania and Diarmid") ..                   | 2 0   |

### PIANOFORTE DUET.

- |   |       |
|---|-------|
| <b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50) .. | s. d. |
| ..  | 5 0   |
| <b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36) ..            | 6 0   |
| <b>INTERMEZZO</b> ("Dorabella") from the above ..             | 2 0   |
| <b>INTRODUCTION AND ALLEGRO</b> for Strings (Op. 47) ..       | 4 0   |

### VIOLIN AND PIANOFORTE.

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|--|-------|
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the<br>Concert-Overture "In the South" (Op. 50) .. | s. d. |
| ..   | 2 0   |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) ..  | 1 6   |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) ..   | 2 0   |
| <b>MAZURKA</b> (Op. 10, No. 1) ..  | 2 0   |

### VIOLA AND PIANOFORTE.

- |  |       |
|--|-------|
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the<br>Concert-Overture "In the South" (Op. 50) .. | s. d. |
| ..   | 2 0   |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) ..  | 1 6   |

### VIOLONCELLO AND PIANOFORTE.

- |  |       |
|--|-------|
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the<br>Concert-Overture "In the South" (Op. 50) .. | s. d. |
| ..   | 2 0   |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) ..  | 1 6   |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) ..   | 2 0   |

### CLARINET AND PIANOFORTE.

- |  |       |
|--|-------|
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the<br>Concert-Overture "In the South" (Op. 50) .. | s. d. |
| ..   | 2 0   |





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